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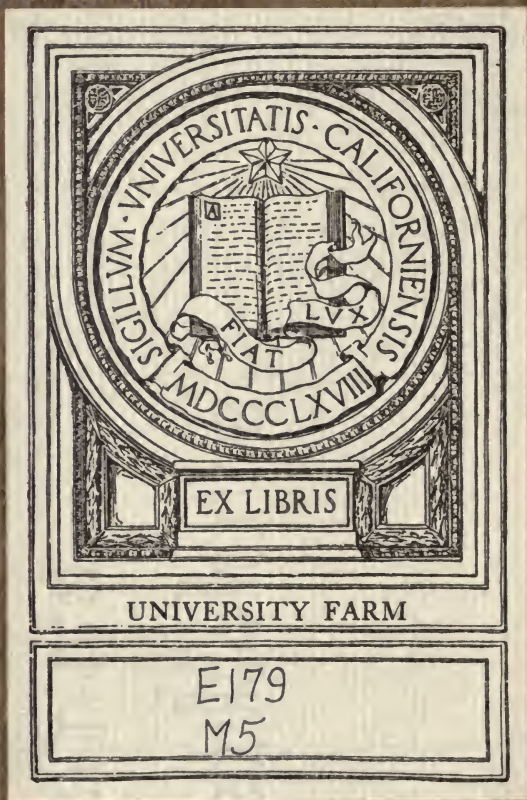
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MILLER, FLORENCE MARIA

HISTORICAL PAGEANTS.



UNIVERSITY FARM

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THE PAGEANT
AN AID IN HISTORY WORK





PRACTICAL ARTS HALL, FROM THE STAGE

HISTORICAL PAGEANTS

STATE NORMAL SCHOOL

FITCHBURG, MASSACHUSETTS

FLORENCE M. MILLER



FITCHBURG, MASSACHUSETTS

1911

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THE PAGEANT

AN AID IN HISTORY WORK

AN EXPLANATION

The entertainments described in this pamphlet were suggested by the needs and are a part of the regular work in history at the State Normal School at Fitchburg, Massachusetts. They represent an attempt on the part of this school to make history more real for the pupils, and are printed in the hope that other schools may be interested in this kind of work. The entertainments seem best described by the word "pageant." But there is no desire to use an ambitious name, or to make any special claim to originality. We feel sure, however, that the educational value of historical pageants, in this simple form, and the ease with which they can be made a part of the regular school work is not, as yet, fully realized. For this reason, to an outline of what has been done in this direction at the Fitchburg School, there is added a brief estimate of the value of such pageants in the teaching of history.

A few words as to the origin of this method of presenting history at the Fitchburg Normal School. When the Lincoln Centenary was in the minds of all, the first draft of the Anti-Slavery Pageant was prepared. With such aids as could be extemporized in Normal Hall, it was given Feb. 12, 1909, to mark that event for the

school. This year, when the fiftieth anniversary of Lincoln's inauguration as President of the United States demanded recognition, this entertainment was revised and enlarged. In the new Practical Arts Building, the school now has an admirable hall for entertainments of this nature, and the pageant as printed was given there, March, 1911.

A plan for a Peace Pageant was first outlined and to some extent developed, in connection with the work of a student in the advanced class of 1910, who was specializing in history, and who made the plan a part of an essay which won the first prize offered by the Peace Society. The pageant herein described, and which was given at the school, is along similar lines, but amplified and changed in treatment.

When the legislature made a legal Columbus holiday, it was, of course, the duty of this school to see that it was properly observed. The Columbus Day Pageant, as herein printed, is an attempt to fulfill this duty.

Christmas customs in Old England have so much of special interest and historical value, and lend themselves so readily to this kind of treatment, that they make a special claim for attention.

It should be kept in mind that illustrations of this general nature are possible in connection with school work only when the arrangements of scene and dress are kept very simple. If they suggest the style or the idea, the rest may be left to the imagination. It is clear that to make one elaborate or the other exact, would make

the whole thing impossible. We may accomplish much if wise enough not to attempt too much.

The various teachers of the Practical Arts in the Fitchburg Normal School offered valuable suggestions in carrying out these entertainments, and assisted the Normal School pupils and the children in making many of the articles needed. Everything possible was made in connection with the work of the school. The Normal School pupils made their own costumes, as far as possible, and also assisted in carrying out all the arrangements. The ingenuity and originality thus developed on the part of the pupils in the Normal School, are valuable results from this kind of work.

The music for these entertainments was under the direction of the teacher of music at the Normal School.

THE PAGEANT

AN AID IN HISTORY WORK

AN ESTIMATE

One's success in conveying ideas and emotions to others depends very largely upon the forms of expression he uses. No one needs to be reminded how much the eye aids the ear in this matter, or how greatly this aid is needed, especially when we present new and difficult ideas to children, and seek by these ideas to train the imagination. It is clear, therefore, if we can use the eye, as in posture, gesture and facial expression, in making any subject real to children, great good will follow. Certain things favor the trial. This form of expression is natural to children. This is evident both from the fact that it was the language of primitive man, and is the language of children before they can talk. It is, also, a universal language. We must make use of this form of expression if we travel in countries where we do not know the spoken language, and are without an interpreter. Then we all know how difficult it is, by the written and spoken word only, to convey new ideas even to adults. This difficulty is much greater when we are dealing with children. For this reason we constantly use this sign language to help make the spoken word more vivid. Young people not only easily grasp an idea which is pictured or acted for them, but will, with very

little help from a teacher, act out the whole thing for themselves, and in this way present the ideas or facts to others. From this it is easy to get several children to unite in presenting, in the form of tableau or representation, any ideas, events or scenes which the teacher wishes to impress upon the imagination.

Tableaux, or representations of this character, may be used to great advantage, and should be used in the teaching of history. This is true both on account of the difficulty of the subject, the many new ideas which it presents to the mind of the child, and not less because of the large demand which history makes upon the imagination, if it is to be fully appreciated. It is the sympathetic attitude, the constructive imagination, which is especially needed in this subject. To make any historical scene of real and vital interest, we must re-construct the events for ourselves: we must so imagine the thoughts and the feelings of the actors that they become real men and women to us, and their desires and strivings must become in a very real sense our own. How can the imagination be more effectively aroused, or this sympathetic feeling better developed, than by asking the pupil to assume for a few moments the character of the person about whom he is studying, or to unite with others to make clear and living some interesting and important scene.

The elaborate pageants which have been acted both in this country and in England, as well as others which are in preparation, show the great interest in this method of teaching. But because of certain seeming difficulties,

it has not been much used in regular school work. It is to be noted that so far as the method applies to the teaching of history, the difficulties are mostly on the part of the teacher. If the pupil is led to think of a form of expression by means of action or tableau as just as natural and common in the school life as that of talking or writing, he will find it easy and intensely interesting.

On the part of the teacher there must be, first, as in any effective teaching of history, an appreciation of a dramatic situation, and of the things appropriate and necessary for its reproduction. It is the teacher who is to select the events or series of events to be used in this way and the special scenes in these events which are most telling. These points should be simple, suited to the comprehension of the children, but representative and dramatic.

There is next the difficulty arising from the lack of a stage and costumes. In regard to these, it is worth while to notice that simple tableaux for school work can be given in any school room and without the help of costumes, or with very simple changes in dress, or arrangements of dress. Then, at the present time, a teacher of history or any teacher who has to deal with this subject, should try to collect material which may be used for the purpose we are considering. Simple costumes which may be used to illustrate the dress of the people in different periods of history, and articles which may be needed in tableaux of historical scenes, are among the most important of such historical material.

If the children have, as part of the school work, sewing or manual training, they can make many of these things for themselves. Articles which are most effective for use in these representations are often very simple and even common.

More valuable than single representations are a series of connected tableaux or scenes, arranged by the teacher, but presented by the pupils. Such a series may be presented in the form of a historical entertainment for the parents and friends of the pupils. The value of an entertainment of this kind is, that in this way one may picture for the eye the growth of certain ideas or tendencies from which great and important changes have come. To make the idea of development clear in the mind of the pupil is the great end and aim of all history teaching, and in this work the eye is the teacher's most faithful and efficient servant. Those who take part in the entertainment, however, gain the most from it. They gain both in the power of expression and in the power of imagination. But the gain in self-control is even more valuable. The pupils must imagine themselves men and women and act with becoming dignity. They must, also, feel the responsibility of the situation and so learn to conduct themselves in a quiet, orderly and efficient manner. It appears, therefore, that work of this kind helps directly to develop character.

In general, it may be said that only events of historical importance and characters worthy of imitation should be introduced.

COLUMBUS DAY OBSERVANCE

Illustrating Important Events in the Life of Columbus

This entertainment is simply an attempt to give a few of the most dramatic incidents in the life of Columbus as connected with his discovery of the New World. Fewer scenes were needed at the time from the fact that an address upon the life of Columbus was to be given at the close. Other scenes could be readily added, although it would require some care to avoid an anti-climax.

FIRST SCENE

In Spain at the Council of Salamanca

Before this scene is presented, there should be given a brief explanation and description of the early life of Columbus and of his attempts to obtain aid.

Characters: Churchmen and counsellors at the court of Spain (seven to ten) and Columbus.

Costumes: The churchmen are dressed in long black garments, except two, who have black capes with white underneath; some of the churchmen may wear or carry crucifixes. Columbus wears a long black garment or coat, which plainly shows the poverty of its owner.

Tableau: Columbus before the council at Salamanca.

The characters are arranged somewhat as in a picture of this scene found in the Perry pictures. A picture of the scene is found, also, in Lossing's History of the United States, Vol. 1. Only the chief characters which appear in these pictures are shown in the tableau. Three

churchmen or counsellors are in the centre of the tableau near Columbus; two at the left, one pointing mockingly, or making fun of Columbus; two stand haughtily in the back, and there may be, also, two or three at the right. Columbus has a partly open roll of parchment in one hand, and is pointing with the other, as shown in the picture. One of the churchmen in the centre has an open Bible in his hand and another has a book which he is holding out to Columbus. It is not necessary to reproduce other characters from the picture.

SECOND SCENE

On Shipboard

Characters:

Columbus.

The mate.

Other sailors.

Costumes: Columbus has on a red cape; the sailors wear sweaters and sailor caps.

Nearing land: Columbus and the Mate.

The conversation in the poem entitled "Columbus," by Joaquín Miller, takes place between Columbus and his mate. The sailors are in the background, one of them holding a lantern. Between the different parts of his conversation with Columbus, the mate goes to consult with the sailors. The last stanza of the poem is given by some one from the wings. When the reader reaches the line, "A light! A light!" Columbus and the mate change their position, Columbus points and the mate raises his arm, peering forward. (Picture in *Leading Facts of American History* by Montgomery, revised edition. Also in *Stepping Stones of American History*.)



FIRST SIGHT OF LAND

THIRD SCENE

In the New World

Characters:

- Columbus.
- Three noblemen.
- Eight sailors.
- Six Indians.

Costumes: Columbus and the noblemen wear the Spanish costume of the 15th century, which will be described later. The sailors wear sweaters and sailor caps, which may be

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made from blue, red or gray cambric. The Indians wear the Indian suits, which many boys have, or which may be obtained at any clothing store. They carry bows and arrows or tomahawks.

Spears, swords, and cross: The spears and swords for this and the following scene are made from wood and bronzed, silver. The tall cross is made from wood and stained with shellac.

Banner of the expedition: This banner is white, with a green cross. Over the initials F and Y (Ferdinand and Ysabella) are two gilt crowns.

Tableau: The landing of Columbus.

The characters are posed from Vanderlyn's painting of the scene in the capitol at Washington. Reproductions of this painting may be found in many histories and among the Perry pictures. Columbus holds the banner of the expedition in one hand, and a drawn sword in the other. One of the men has a tall staff with the top in the form of a cross; two others hold tall spears. The Indians are peering out at the white men from the sides of the stage; one of them is down upon the stage with his head bowed on his hands, worshipping the strangers, the others seem to be full of fear and curiosity.

FOURTH SCENE

At Barcelona in Spain

Before this scene is presented, a description of the reception of Columbus by the king and queen upon his return to Spain is given. This scene is more elaborate than any other in the entertainment.

Characters:

King and Queen of Spain (Ferdinand and Isabella.)
Two guards.



LANDING OF COLUMBUS

PAGE EIGHTEEN

Two ladies of the court.
Eight monks or churchmen.
Six Indians.
Eight sailors.
Page for Columbus.
Ten noblemen.
Columbus.

Costumes: The queen has a red robe, with a purple figured front; collar and trimmings of ermine. She wears a crown. The ermine is made of cotton with little pieces of black cloth sewed upon it; the crown is made of cardboard covered with gilt paper. The dress is cheese cloth, with a front of silkoline.

The king wears purple full short trousers (trunks). They are made somewhat like bloomers; he also wears a figured purple doublet, a purple cape and a gilt crown. The trousers and cape are trimmed with ermine.

The guards have black trousers (trunks) and red capes, collars and knee pieces made from silver paper; they wear storm hats covered with the silver paper, and carry spears.

The ladies-in-waiting wear dresses, fixed to resemble the dress of the period. They have high headpieces, shaped like cornucopias, made from cardboard, covered with gilt paper and with long veils draped over them; this was one style of headpiece worn in the 15th century.

The churchmen, sailors and Indians are dressed the same as in previous scenes. The little crosses which the churchmen or monks carry, may be made from cardboard covered with the silver paper.

The little page of Columbus is dressed in his own white suit.

Columbus wears gray and red clothing. The noblemen wear combinations of bright colors.

The general plan which was followed in regard to the dress of the Spanish nobility in the time of Columbus was to have the full short trousers (trunks) made of one color and slashed with another; the upper garment or doublet made of figured silkoline; the cape of one color lined with another, worn turned back over one shoulder; pointed collars and cuffs of white glazed or silver paper; and soft felt hats with plumes. Each nobleman carried a sword.

The gold brought by the sailors may be made by gilding stones.

Reception of Columbus by the King and Queen.

Rugs cover the front and sides of the stage; in the center of the stage is a raised platform or throne, with two or three steps leading up to it; this throne is covered with figured raw silk (yellow and brown). Chairs are placed on the throne for the king and queen.

The scene is an attempt to represent the Reception of Columbus on His Return to Spain after his first voyage. (See painting by Ricardo Balaca, the Spanish artist, of Columbus before Ferdinand and Isabella at Barcelona). A march is played upon the piano while the different characters in the tableau come on the stage and take their proper positions. First the two royal guards march to the throne, taking positions one on each side, so that the king and queen may pass between them in mounting the platform. They are followed by the king and queen, and then by the ladies-in-waiting. The king and queen mount the platform and take seats; the ladies wait in front of the platform until the king and queen are seated, then they take positions one on each side of the throne. The guards, after the king and queen are seated, take position on the platform in the rear. All these come as one group in the procession, with only a little space between them.

Next come the churchmen, with heads bowed and looking at silver crosses which they hold in front of them. One of them carries the tall cross. They take their places at the right of the queen.

The Indians come, shuffling across the stage to the extreme left of the king and queen. Of course they know nothing of keeping time to music or paying homage to royalty.

The sailors march upon the stage, each bringing something from the new world, gold, a stuffed bird, or some product. Each in turn approaches the king and queen, kneels, then places whatever he carries at the side of the platform, and takes his place on the left.

The noblemen, one by one, come with great dignity to the front of the throne, kneel, and salute with their swords. Then they go to the right of the stage.

Finally, the music sounds a more triumphal note, announcing the approach of the hero of the occasion. Columbus is preceded by his page, carrying the banner of the expedition. The page kneels to the king and queen, then goes to the left, where he is to stand just back of the place reserved for Columbus.

As Columbus approaches the throne, the king and queen rise and come forward to do him honor. Columbus kneels, kisses the queen's hand, then rises and points out to the king and queen the treasures which his sailors have brought. He also brings forward one of the Indians. The king and queen regard everything with interest. After this, at a signal given on the piano, all kneel to give thanks for the discovery of the new world. The *Te Deum Laudamus* is chanted or the doxology is sung. This is the end of the reception.

This scene may be simplified, if desired, and given in the form of two tableaux. Columbus kneeling before the queen; and Columbus telling his story may be given separately. There need not be as many characters in the scene. See the picture "Reception of Columbus," (Adapted from the picture by Ricardo Balaca) in *America's Story for America's Children*, by Mara L. Pratt.



RECEPTION OF COLUMBUS

It would be easy to give the substance of this entertainment in any school room and without costumes. Even with these limitations the story of Columbus would become more real to the children, in this way, than it could be made by any description.

A good description of the reception of Columbus in Spain after his first voyage is given in *The Life of Columbus*, by Washington Irving.

A description and picture of the banner of the expedition may be found in *Lossing's History of the United States*, Vol. 1.

Music that may be used:

Columbus song, taken from "1492."

The "New Hail Columbia."

HISTORICAL PAGEANT

Yuletide in Merrie England in the Sixteenth Century

Perhaps some reference to the Christmas customs in Old England should be given as an introduction. What is printed here can be used as a suggestion. What is needed will, of course, vary with the fullness of the description in the program.

There is a peculiar charm in these old customs, especially when, as in this case, they relate to a festival which still lives. One reason, no doubt, is that we have in these earlier times more of the unconscious spirit of childhood. Our delight in studying the Christmas customs of Old England is further increased because of our close connection with that country, and because many of these same customs prevailed at the South before the Civil War. There is in these customs, also, a strong hint of that lack of hurry which is so marked a trait of the English temperament. There was evidently no will to absorb the delights of Christmas in an hour as there is with us. In the reign of Queen Elizabeth we find that Christmas was celebrated with much greater splendor and magnificence than at present. The festivities began at Advent and lasted till Twelfth Night or even longer. There was leisure to make the most of the joy. Thinking of these old times we say to you:

"Once more the rapid fleeting year
Has brought old Christmas to the door;
Come, let us treat him with such cheer,
As folks were wont in days of yore."

There was in these old Christmas customs a pervading spirit of song and good will; a becoming deference for place and power; a hint of the bowl and of the feast. The manor houses of the sixteenth century were rude, as measured by our standards, but magnificent for the time. The spirit, however, was the chief thing.

On Christmas eve, in England in the olden time, you would see a great log burning in the fireplace. You might have gone out into the woods and helped to bring in this log, which was called the Yule log. The log must burn all night, for if it went out it was considered a sign of ill luck. A brand from the Yule log must be carefully saved and put away to light the next year's Christmas fire. Sometimes there were lighted candles in the hall, but often the only light came from the great fire in the fireplace, as the Christmas songs were sung and the Christmas stories told.

In the early morning the Christmas Waits, as they were called, started out to sing from door to door Christmas hymns, carols of the holly and the mistletoe, and receive pence in return. The bringing in of the Wassail bowl and presenting it to the lord and lady of the manor, and the participation of all, even to the queen herself, gives a hint not only of the reverence felt for power and station, but as well of the universal character of the celebration. In the bringing in of the "boar's head" we have a vivid picture of the rude abundance of the time; while in the procession of the Lord of Misrule there is the love of imitation and all the abandon of childhood. If a fuller description is desired, it can be found in Irving's Sketch Book.

The Scene: A Hall in an Old English Manor House

A very large fireplace is seen at the back of the hall. The English coat of arms, cut from gilt paper and placed upon a background of white cloth, is over the fireplace.



QUEEN ELIZABETH'S HERALD

A raised platform or dais, a few fur rugs and one or two chairs form the chief articles of furniture in the hall. In addition there should be lighted candles in old brass candlesticks on the top of the fireplace, and, also, old plates and dishes. Holly and other green may be used for decoration. Other appropriate articles for this scene are swords, spears and helmets; also rugs on the walls to represent tapestry.

There should not be too much green used for decoration, or too much furniture in the room, because an old English manor house was large and barely furnished compared with houses to-day; also because a large part of the stage is needed for the entertainment.

Characters

A messenger from Queen Elizabeth.

Queen Elizabeth and Sir Walter Raleigh.

The Lord and Lady of the manor house.

Nine girls representing English girls of the period of Queen Elizabeth.

Fifteen Christmas Waits.

Four yeomen to bring in the Yule log.

Two candle boys.

A steward and three serving men.

Page for Queen Elizabeth.

Lord of Misrule.

Page for the Lord of Misrule.

Twenty followers in the procession of the Lord of Misrule. The following characters may be represented: Bear, girl or boy beating a drum, pig, astrologer, court fool, fairies, giant, horse, half animal and half man, Egyptian girl rescued from the dragon by St. George, dragon, St. George, clown, Robin Hood and one of his followers, abbot, goblin, rooster, and rabbit.



BRINGING IN THE YULE LOG

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Costumes

The general style for the costumes is, of course, that of the period of Queen Elizabeth.

Queen Elizabeth, Sir Walter Raleigh, the Lord and Lady of the Manor House, and the candle boys, wear court suits.

The yeomen and the serving men wear the dress of the lower classes in the 16th century.

The nine girls representing English girls wear dresses made of Christmas crepe paper, in the style of the period represented.

The horns used in one scene are made of cardboard, covered with silver paper. The poinsettias and silver headpieces are easily made of red and green paper, and of cardboard covered with silver paper.

The Lord of Misrule wears the costume described in an article by E. S. Brooks. The followers are, of course, made up to represent the characters which they assume; some of them are supposed to be burlesque representations, as they were in the olden times in England, while others, as the dragon, knight, court fool, etc., are dressed to represent the real characters as nearly as possible.

Program, or Scenes Represented

1. A messenger, dressed in Old English costume, appears, announcing the coming of Queen Elizabeth and her attendants.

The costume is purple, arranged like that of a herald of the Middle Ages. See "Military and Religious Life of the Middle Ages," by Lacroix.

This form of announcement may be used:

I, Lord ———, (any name desired may be used here) royal messenger, announce to you, ———, (the name of the principal or some one connected with the school may

be given here), Feodary of the Wards in ———, (the name of the school or part of it may be given here): That her most gracious majesty, Elizabeth, by the grace of God Queen of England and Ireland, being on a royal progress from London to the castle of Lord ———, in ———, (local names may be used here, though they should be changed to resemble English names as much as possible), proposes to spend a part of Christmas day at your ——— (name of the school) Manor.

By order of the Royal (some English officer.)
December 15, in the year of our Lord, 1565.

GOD SAVE THE QUEEN.

Music: Carol, "We Three Kings," Chorus Old English

2. The holly and the mistletoe.

An exercise and recitation by nine girls, dressed in English costumes, to illustrate a poem by Barry Cornwall, entitled "The Holly and Mistletoe."

The girls carry a laurel chain and have branches of holly and mistletoe. They dance upon the stage and kneel in a half circle by the fireplace, where one gives most of the first stanza of the poem, the last part being given by all together; then they rise, throw down by the fireplace their laurel chain, come to the front of the stage, and the second stanza is given in the same way as the first. The holly is displayed prominently when the last of the stanza is given. For the third stanza the girls pair off, except the one who stands in the centre, and she gives the main part of the poem. At the end they hold the branches of mistletoe above their heads.

3. Bringing in the Yule Log.

This is a tableau. It represents four boys, dressed in old-time English costumes (red and green); a great log with

ropes attached to it, and the boys in the position of dragging the log in to the fire; back of the boys stand nine English girls, blowing long silver horns. During the tableau a chorus renders the Old English Carol for the Yule Log:

"Come bring with a noise,
My merry, merry boys,
The Christmas log to the firing," etc.

Music: "Cherry Tree Carol,"

Old English

4. Christmas Waits.

Fifteen girls, wearing over their white dresses long green or white surplices of crepe paper, their hair loose, and with red poinsettias or silver bands and stars upon their heads, march into the hall and upon the stage, singing as they come and after they reach the stage, "God Rest Ye, Merrie Gentlemen" and "The Holly and Ivy."

5. The Wassail Bowl.

The lord and lady of the manor house are seated on a dais. The nine English girls come skipping into the hall, bearing a large, old-fashioned Wassail Bowl and singing an old English Wassail Song. The first stanza of the song may be given just before the girls come upon the stage; the next as they come skipping up to the dais, and standing by the dais they sing one or two stanzas more. When the girls stop singing, the lord of the manor takes the Wassail Bowl, wishes all a "Merrie Christmas," and drinks from it, according to the old English custom; then the lady of the manor does the same. After this the song is completed.

6. Arrival of Queen Elizabeth and Sir Walter Raleigh at the manor house.

Some one from the wings blows three blasts upon a



BRINGING IN THE WASSAIL BOWL

horn and announces "The queen is approaching the manor house."

Sir Walter Raleigh crosses the stage, stands by the dais, and the queen follows, a page bearing her train. The queen seats herself upon the dais, the page standing beside her, and Sir Walter Raleigh is seated just below. They remain to witness the concluding part of the Christmas celebration.

"God Save the Queen" is sung from the wings as the queen enters.

Music: "Good King Wenceslaus,"

Old English

7. Bringing in the Boar's Head.

This is a tableau. There are four boys, dressed in old style red and green suits, seen bringing in the chief articles of the Christmas feast. The first boy, representing the English steward, bears the boar's head, decorated with holly; the other boys carry a plum pudding, mince pie and cake (all very large). Two boys in front bear the Christmas candles, decorated with holly. There should be a table, decorated with candles, holly, etc., placed in front of the dais for this scene.

During this tableau, one of the oldest existing English carols, "The Boar's Head Carol," is sung by a chorus: "The boar's head in hand bring I," etc.

Music: Carol, "The First Nowell,"

Old English

8. Arrival of the herald or page of the Lord of Misrule.

The herald announces the authority of the Lord of Misrule in the following form:

To —— (name of some important person connected with the school), Feodary of the Wards in —— (local name), at —— (name of school) Manor.



BRINGING IN THE BOAR'S HEAD

Imprimis: I give leave to Lord —— (name of the person who is to assume this character) to be Lord of Misrule, at the Manor of —— (name of school), during the twelve days of Yule-tide. And, also, I give free leave to the said Lord —— (name of Lord of Misrule) to command every person whatsoever, as well servants as others, to be at his command whensoever he shall sound his music, and to do him good service, as though I were present myself, at their perils. I give full power to his lordship to break all locks, doors and latches to come to all those who presume to disobey his lordship's commands.

GOD SAVE THE QUEEN.

———, Lord Protector.

(Signed by some one connected with the institution giving the entertainment.)

This form of announcement is adapted from an article in the St. Nicholas, January, 1885, by E. S. Brooks.

9. Procession of the Lord of Misrule and his train.

The page comes first, then the Lord of Misrule with his staff surmounted by a fool's head, then his followers. They march round and round the stage, acting out as well as possible the characters they are supposed to represent, making various noises, and all who can, sing the following doggerel:

"Like prince and king he leads the ring;
Right merrily we go. Sing hey-trix, trim-go-trix,
Under the mistletoe!"

"To shorten winter's sadness see where the folk with
gladness,
Disguised, are all a-coming, right wantonly a-mumming,
Fa-la!"



PROCESSION OF THE LORD OF MISRULE

This song may be set to some simple music, changed a little if desired, and repeated again and again as the procession marches around the stage.

After the procession has marched around the stage once or twice, the Lord of Misrule waves his staff; everyone is quiet, and he gives the following announcement:

"From Christmas Eve to Twelfth Night I am Lord Supreme; by my magic art I transform you all into children, and charge you, on your fealty, to act only as such. I absolve you all from wisdom. I bid you be just wise enough to make fools of yourselves, and do decree that none shall sit apart in pride and eke in self-sufficiency to laugh at others."—(Adapted from the article by E. S. Brooks.)

Following this announcement, the procession marches round and round the stage, singing, making various noises in keeping with the part assumed, and all entering, as much as possible, into the spirit of the occasion.

The scenes above described, or the parts of the Christmas festival to be presented, were selected as typical of the most important elements in the celebration of Yuletide in the England of the sixteenth century. The simplicity, the joyousness of many of these old customs, is well worth preserving, aside from their historical interest and value. Remember, as stated above, these old English customs are a part of our own family history and for that reason of particular interest to us.

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Christmas Carols and Customs, by H. E. Krehbiel. Published in the Outlook, Nov. 27, 1909.

English Christmas and Scottish New Year, by M. E. Leicester Addis.

Davy and the Goblin, by Charles Carryl. (St. Nicholas, beginning December, 1884.) (Suggestions may be obtained from the illustrations.)

The King's Feast in Rufus's Hall, by Rev. Henry Augustus Adams. (Published in the St. Nicholas, December, 1884.)

St. Nicholas, December, 1883. (Illustrations).

Historic Girls—Elizabeth of Tudor, by E. S. Brooks. (Published in the St. Nicholas, January, 1885.) (Description of English customs in regard to the Lord of Misrule.)

Christmas in the Olden Time, by Sir Walter Scott.



HISTORICAL PAGEANT

To Illustrate the Contest between Slavery and Freedom
in the United States, between 1830 and 1865

This pageant or entertainment is divided into three parts. The first part is intended to show something of the conditions of slave labor in the South; of free labor in the North, and suggests a natural antagonism; the anti-slavery leaders are used to indicate the beginnings of the actual contest.

The second part is occupied in showing some of the more important attempts made by American statesmen and the courts to settle the slavery question. The third part shows the outcome of the contest by the election of President Lincoln, the emancipation of the slaves, the coming of peace, and the restoration of the Union after the Civil War.

SCENES AND SCENERY

In a reproduction of this nature there must be, of course, much change of scene. But with proper care the stage may be easily and cheaply arranged so as to suggest

these changes. Care should be taken, however, to plan only such changes as can be made quickly, or the time between the scenes will be too long. Screens and curtains can be used to good advantage, as in this way a part or the whole of the stage can be used as the particular scene requires. A raised platform with steps, made from planks or heavy boards, will be found desirable. This may be covered with green cambric. Dark cambric is needed so that the platform can be used for outdoor scenes. When it would not be appropriate to have the platform show, it can be cut off by the screens.

For the house scenes, the screens can be used so that a part of the stage suggests a room; rugs and simple furniture can be readily moved on and off the stage as required. Other articles needed for the different scenes should be kept as handy as may be. What these are will appear in the general description.

CHARACTERS

Nearly a hundred different persons took part in this pageant and some in two or more scenes.

The following are the chief characters:

Eight Negro slaves. (Used in the first two scenes and two of them, also, in later scenes.)

A plantation overseer.

Nine free laborers.

Horace Greeley and eight other anti-slavery leaders.

Apollo and the muses of poetry.

Eva, Topsy and Miss Ophelia.

Nine bishops.

Eight noblemen of the Middle Ages.

Five yeomen of the Middle Ages.

Speaker, secretary and sixteen members of the House of Representatives.

Tom Gordon and his slave Jim.

Senator and his wife. Eliza. From Uncle Tom's Cabin.

Two slave hunters.

Three rescuers of a fugitive slave.

Five Kansas emigrants.

Nine justices of the Supreme Court.

Abraham Lincoln. (If the inauguration scene is given.)

Goddess of Liberty.

A blue and a gray soldier boy.

Angel of Peace.

Besides these, three or four readers, or persons to give quotations or explanations of different scenes are needed.

PART I

Antagonism Between Slavery and Freedom

I. Scenes in the South. (Slavery.)

The first scenes suggest slave conditions in the South before the war. Appropriate music is rendered: "The Old Folks at Home" and "My Old Kentucky Home," or other Negro songs may be used.

The tableaux are: "In a Negro Cabin on the Old Plantation" and "The Return from the Cotton Field." (Representing slave labor.)

A part of the stage is enclosed by means of screens for the negro cabin. The negro family consists of the man, his wife and two little children. Low stools are used for seats, and the negro is playing on a banjo.

Six negroes, three boys and three girls, and the overseer, take part in the "Return from the Cotton Field." The overseer is standing on the platform, which is placed sideways upon the right or left of the stage; he holds a whip; scales for weighing the cotton should be upon the platform. The negro laborers are bringing in great baskets of cotton to the overseer. Waste baskets with the tops covered with cotton are used. The overseer is dressed as



BRINGING IN THE COTTON

was usual in the South and has on a broad brimmed straw hat. The negro men or boys are dressed in overalls, and the women or girls in unbleached cheese cloth with red bandanna handkerchiefs on their heads and round their necks.



II. Scene in the North. (Free labor, etc.)

To suggest the beginnings of the contest between the two systems use a procession of free laborers and a procession of the leaders of the anti-slavery movement. The free laborers are dressed in working clothes and carry different kinds of tools; the leader has a banner inscribed



"Free Labor." The leader of the anti-slavery men is Horace Greeley. He wears the familiar long gray coat, or duster, a high, old-fashioned gray hat, and carries a banner having upon it the words "Liberty for All." The other members of this procession wear white blouses and white caps; they have bands over their shoulders with the names of prominent anti-slavery leaders inscribed upon them. These two processions enter the hall at the rear and march to the stage. When arranged, one at the right and the

other on the left, the anti-slavery leader steps to the front and gives this quotation:

"Sound for the onset, blast on blast!
Till slavery's minions cower and quail;
One charge of fire shall drive them fast,
Like chaff before our Northern gale!"

Then the leader of the laborers takes his place and gives the following:

"Freedom, hand in hand with labor,
Walketh strong and brave,
On the forehead of his neighbor
No man writeth 'Slave'!"

After these quotations the processions march from the hall as they entered.

III. The influence of poetry, song and story in the overthrow of slavery.

A tableau, "Apollo and the Muses of Poetry," is used to represent the influence of both poetry and song against slavery. Apollo wears a Greek costume of white, trimmed with green, and carries a green lyre. The muses wear Greek costumes, white with gold borders. Apollo stands in the centre of the group, just a little in front of the muses.

The influence of story is shown by one or more scenes or tableaux from Uncle Tom's Cabin.

A tableau showing Eva, Topsy and Miss Ophelia in the scene where Eva comes into Miss Ophelia's room, wearing the necklace which Topsy has just 'fessed that she has stolen, may be used. Eva is showing her aunt the necklace and Miss Ophelia is looking sternly at Topsy. Eva is dressed in white; Miss Ophelia wears an old-fashioned, full skirt and kerchief, and has her hair arranged

according to the fashion of that period. Topsy's dress should be as grotesque as it can be made.

Another scene from *Uncle Tom's Cabin* that may be given is that of George Shelby at the grave of Uncle Tom. Pillows may be placed on the stage and covered with an overcoat to represent the grave. George Shelby is kneeling by the grave with his arm raised toward heaven. He gives this vow: "Witness, Eternal God, Oh, witness that, from this hour I will do what one man can to drive out this curse of slavery from my land!"



THE MUSES

Anti-slavery poems and their influence are represented by a presentation of Whittier's poem, entitled, "The Curse of the Charterbreakers." The first three verses of the

poem are read by some one in Greek costume, representing Poetry; then the reader steps back, the curtain is raised and shows a tableau representing a scene in Westminster Abbey in the 13th century.

In the tableau in Westminster Abbey are nine bishops, eight noblemen and five yeomen of the Middle Ages. One of the bishops stands upon the platform in the centre; on either side are grouped first the other bishops, then the yeomen and noblemen; the bishop upon the platform gives the curse against the charterbreakers, as in the poem, beginning: "Right of voice in framing laws," and ending "Make our word and witness sure, Let the curse we speak endure!"

After the giving of the curse by the bishop, the others taking part in the tableau say "Amen."

After this the curtain is lowered, the reader steps forward and completes the poem.

The reader has the poem upon heavy brown paper, in a form to represent a Greek parchment roll.

The bishops wear long black gowns and mitres of black or silver paper; the principal bishop has a stole and a mitre covered with gilt paper. The yeomen are dressed in plain gray gowns; the noblemen wear long decorated gowns of bright colors; the colors were yellow, decorated with light purple, red decorated with black, blue and green both decorated with silver paper. The designs for decoration may be stenciled, or cut out of paper and sewed or pasted upon the garments. Any design used in the Middle Ages may be taken; for some of the garments, lions cut from silver paper were used.

Beside the platform or raised place in the centre background of the stage, there should be high cabinets with lighted candles upon them. The English coat-of-arms may be placed on the wall back of the raised platform.

Music: Between the parts of the entertainment, an orchestra

plays or some other music is provided. Beside this, other patriotic or appropriate songs are given.



THE BISHOP AND NOBLEMEN

PART II

**Attempts of American Statesmen and the Courts to
Settle the Slavery Question**

- I. Anti-slavery petitions in Congress; Passage of the "Gag Resolution" by the House of Representatives.

The scene presented here is a session of the United States House of Representatives. A platform in the centre of the stage; a chair and table upon the platform for the Speaker of the House, and the Speaker's gavel must be provided. The chairs for the members of the House are

arranged in a semi-circle on both sides of the platform. The members of the House are seated or standing around in disorder when the curtain rises. The Speaker of the House comes in, mounts the platform, and raps upon the desk with his gavel.

Speaker: "The House will come to order."

John Quincy Adams: "Mr. Speaker."

Speaker: "Mr. Adams of Massachusetts."

Mr. Adams: "I have a petition against slavery. What shall be done with it?"

Three members of the House (rising and shaking their fists at Mr. Adams) cry, "Treason! Treason! Put him out! Put him out!"

Speaker: "Order! Order! The House will come to order!" (Raps with his gavel until the members take their seats.) "The gentleman from Massachusetts is out of order. The secretary will read the resolution that is before the House."

Secretary: "Resolved, that no petition, memorial, resolution, or other paper, praying the abolition of slavery in the District of Columbia, or in any State or Territory, or the slave trade between the States or Territories of the United States in which it now exists, shall be received by this House, or entertained in any way whatever."

Speaker: "The question is: Shall the resolution pass?"

Some member: "On that motion I ask for the yeas and nays."

Speaker: "The yeas and nays are ordered. The secretary will call the roll."

Secretary calls the names of the members, who, each in turn, rise and answer either yeas or nays. (The yeas must have a majority.)

Mr. Adams (when his name is called): "I hold the resolution to be a direct violation of the Constitution of the United States, the rules of this House, and the rights of my constituents, and therefore I vote nay."

Secretary (after reckoning up the votes): "Yeas:"
(Gives number according to number that take part.)
"Nays:" (gives number.)

Speaker: "The resolution has passed."

II. The Fugitive Slave Law of 1850 is a further illustration.

A brief explanation of the law should first be given, showing the main features of the law and the reason why the extreme South urged its passage.

Three points are taken for illustration: First, that it was the bright slaves who planned to escape, and mostly from the border states; second, the ready aid which they received from the people in the North; third, the impossibility of enforcing the law against the moral convictions of the North.

For the first, take a scene from Mrs. Stowe's *Dred* or *Nina Gordon*. Tom Gordon has a personal servant, a very bright and witty negro. He has frequently been off into the woods in the early evening to meet others of his race who are planning an escape. His master becomes suspicious and forbids him to be away again. But Jim gets his master in good humor and begs off for an hour to attend a last meeting of the would-be fugitives.

A green hedge of laurel, or some evergreen trees or other green may be placed around the edge or at the sides of the stage to represent the woods. The hedge may easily be made by fastening chicken wire to some support, and sticking into it branches of laurel.

Tom Gordon enters from one side of the stage and his slave Jim from the other; they cross the stage toward each other. Suddenly Jim sees his master and starts back, then decides to face it out. The conversation between Jim and his master, taken from *Dred*, begins with:

Tom Gordon: "Why, Jim, where have you been? I've been looking for you."

Jim, with ready wit, declares that he has been to

attend a religious meeting in the woods. Tom Gordon answers that he does not believe a word of it; that the negro has been up to some spree. The conversation ends:

Tom Gordon: "You don't remember a word the preacher said, I'll bet. Where was the text?"

Jim: "Text? 'Twas in the twenty-fourth chapter of Jerusalem, and the sixteenth verse."

Tom Gordon: "Well, what was it? I should like to know."

Jim: "Laws, mas'r, I believe I can 'peat it. 'Twas dis yer: Ye shall sarch fur me in de mornin' and ye won't find me. Dat ar's a mighty solemn text, mas'r, and ye ought to be 'flecting on't." In the morning Jim is gone.

Jim is, of course, made up to represent a negro; he wears a long coat, torn and dirty (a grocer's gray or white coat will do). Tom Gordon wears the typical Southern dress.

The second point is finely illustrated by scenes from Uncle Tom's Cabin. The first scene shows a cosy room in a private house. A state senator has just returned from Columbus, the capital of Ohio, where he has been aiding in passing a law to help enforce the Fugitive Slave Law of 1850. His wife, who is weak on the legal side, but with lively sympathy for all who suffer, takes him to task and declares that she will never turn a fugitive slave from her door. The senator says: "Of course it would be a painful duty." Just as the woman is expressing her contempt for the use of the word "duty" in any such connection, the conversation is interrupted by the announcement that the senator's wife is wanted in the kitchen. The curtain falls.

When the curtain rises for the second scene, it shows in tableau, Eliza, the fugitive slave, lying on the floor, the senator's wife down on her knees beside her, holding the slave's hand and looking pityingly at her; while the senator himself stands near, also looking at the slave.

In the final scene the senator and his wife are again seated near each other, and the following conversation takes place:

Senator: "I say, wife!"

Wife: "Well, dear?"

Senator: "She couldn't wear one of your gowns, could she? She seems to be rather larger than you are."

Wife (smiling): "We'll see."



THE SENATOR'S WIFE

Senator: "I say, wife, she'll have to get away from here this very night. It's an awkward, ugly business; but it will have to be done, though. Cudjoe must put in the horses about 12 o'clock, and I'll take her to a place back in the woods where she'll be safe enough. Then Cudjoe must carry me on to the next tavern, to take the stage for

Columbus, that comes by about three or four, and so it will look as if I had had the carriage only for that. I shall get into business bright and early in the morning. But I'm thinking I shall feel rather cheap there, after all that's been said and done; but hang it, I can't help it!"

Wife (going up to the senator and putting her hand on his shoulder): "Your heart is better than your head, in this case, John."

The senator's wife is represented by a girl dressed in a long, old-fashioned dress, with a kerchief about her neck, and her hair arranged low with a comb according to the style about 1850. Eliza is dressed to represent a poor slave woman.

After this are two tableaux, illustrating the working of the Fugitive Slave Law: "The Capture of a Fugitive Slave" and "The Rescue of the Slave." In the first tableau the runaway slave is down on his knees, in the attitude of trying to escape, and two slave hunters have hold of him. One of the slave hunters has a whip and the other a heavy chain.

In the second tableau the captors of the slave have just been driven back by three rescuers. The slave is crouched near his rescuers; one of the men has a hand on the slave's shoulder, reassuring him, and the other two have their arms raised, threatening and driving back the pursuers. During the second tableau someone from the wings gives the following quotation:

"The voice of Massachusetts! Of her free sons and daughters,
Deep calling unto deep aloud—the sound of many waters!
Against the burden of that voice what tyrant power shall
stand?

No fetters in the Bay State! No slave upon her land!"

Music: Any patriotic or appropriate selection.



RESCUING A SLAVE

III. The Kansas-Nebraska Act.

This famous attempt to settle the slavery question by leaving the whole matter to the people of the different territories, proved to be one of the strongest influences in bringing about its destruction. One of the first and the most lasting results of this legislation was the organization of a society to foster the emigration of free laborers from the North and from Europe to Kansas, for permanent settlement. This point is taken for illustration here, although there are many other phases of the subject which would readily lend themselves to such treatment.

Tableau: "The Kansas Emigrants."

Three boys, a young woman and a little girl, are used to represent a company of these emigrants. A prairie schooner must have a place on the stage. A boy's wagon, covered with canvas, will serve, but it would be better if it were larger. Two of the boys, carrying guns, should stand by the schooner; on the other side of the stage another boy is seen bringing water. A fire must be shown on the stage—a gas log is the most convenient way of representing this—and the woman and little girl should be standing near, arranging for the evening meal. There are a variety of ways by which a crane can be represented, with the proper cooking utensils suspended over the fire. As this tableau is shown on the stage, someone in the wings gives a quotation from Whittier's poem, "The Kansas Emigrants," beginning with

"We cross the prairie, as of old
The Pilgrims crossed the sea."

Music.

IV. Dred Scott Decision.

This decision is the most important action of the courts in regard to slavery before the Civil War.

For this scene a red curtain is drawn across the back of the stage, and high upon this curtain is placed a large eagle cut out of gilt paper and pasted upon a background of white cloth; across the front of the stage is drawn a black curtain which comes to about the height of an ordinary chair. Between these curtains are arranged nine chairs in a semi-circle. At the beginning of this scene only the court crier is upon the stage; he stands at one side of the chairs, and says:

"The Honorable, the Chief Justice and the Associate Justices of the Supreme Court of the United States."

The chief justice, followed by the eight associate justices, now enter and take their seats, the chief justice in the center.

The crier then says:

"Oyez, Oyez, Oyez! All persons having business before the Honorable Supreme Court are admonished to draw near and give their attention, for the Court is now sitting. God save the United States and this Honorable Court!"

The decision of the Supreme Court in the Dred Scott case is then read by the party representing Chief Justice Taney. The following condensed form may be used:

Decision in the Dred Scott Case—Majority opinion.
Decision rendered by me, Chief Justice Taney, March, 1857.

No negro, whether free or slave, is a citizen of the United States, and there is no constitutional process by which he can become so.

Therefore, under the laws of the United States, a negro can neither sue nor be sued, and, as a consequence, the court has no jurisdiction in the Dred Scott case.

A slave is simply a piece of property or personal chattel, to be taken from state to state like a horse or cow, without the rights of the owner being affected. The Missouri Compromise and the Compromise of 1850 are therefore unconstitutional, and null and void.

Associate Justices Wayne, Nelson, Grier, Daniel, Campbell and Catron concur in this decision.

Judges McLean and Curtis dissent.

The judges wear long, black robes, and have their hair powdered.

PART III

Final Settlement of the Slavery Conflict

I. Election of Lincoln as President of the United States.

A brief description of Lincoln's election and inauguration (adapted from various sources) is given first. See Youth's Companion, Feb. 16, 1911.

Next the inaugural scene, with a quotation from Lincoln's first inauguration address, may be given.

Upon the platform is placed a small table; behind the table stand some of the judges of the Supreme Court, and Lincoln comes upon the stage and gives a selection from the inaugural address. Lincoln should be dressed in an old-fashioned coat, and wear an old-fashioned black hat, which Senator Douglas holds during the exercises.

II. Poem: "Astraea at the Capitol," by Whittier.

Selections from this poem are read. It was written concerning the abolition of slavery in the District of Columbia in 1862.

III. Emancipation.

This is shown by a tableau in which the Goddess of Liberty is freeing a slave. The slave woman is kneeling in front of the goddess and a heavy iron chain, signifying slavery, is just falling from her wrists.

Music: Kipling's Recessional.

IV. Union: Angel of Peace.

The VI, VII and VIII (last three) stanzas of a poem entitled "Peace," by Edward Peple, are read. This part

of the poem commences: "Oh, slumbering heroes, cease to dream of war!"

The last tableau represents the Angel of Peace crowning the North and the South. The North and the South are represented by two soldier boys, one dressed in army



EMANCIPATION

blue and the other in gray. The boys are kneeling in the foreground, the boy in gray has his hand on the other's shoulder, and their attitude is one of repose. Above and back of the boys is the Angel of Peace, holding above their heads a green wreath.

PEACE PAGEANT

Showing the World's Progress Toward Universal Peace

This entertainment was prepared to illustrate the progress which the world is making toward international peace. It uses as a back ground a suggestion of the nature of war; then commencing with the time of the Hebrew Prophets, whose visions included a coming age of "universal peace," it attempts to trace the development of this idea through the centuries to the present time. Finally the twentieth century is chosen as the time for the fulfilment of this "glorious prophecy of old."

CHARACTERS

Boys, representing war.

Three Hebrew prophets.

Child, representing the Birth of Christ.

A Christian missionary.

Savages.

St. Elizabeth of Hungary.

Several monks.

Churchman of the Middle Ages.

Knight of the Middle Ages.

Boys, representing the period of the Renaissance and Reformation.

William Penn; other Quakers and Indians.

Children, representing Chile and the Argentine Republic.

Laborers.

Children, representing Peace Heroes.

Girls, representing women favoring peace.

Red Cross nurses.

Russian officer.

Girl, representing the United States.

Dutch girls.

Representatives from different countries at the Hague.

Girls representing the triumph of peace.

Readers and story tellers.

COSTUMES

The child, representing Christ, may be appropriately dressed in white with a green wreath on her head.

The missionary should have a costume like those shown in pictures of the early missionaries. Wrap the savages in fur or very coarse garments.

St. Elizabeth should have a white robe, arranged in the style of the early centuries.

There are many pictures of the long black robes of the early monks. The same is true of the dress appropriate for the churchman, knight, Quakers, Indians, laborers, Red Cross nurses, Russian officer and Dutch girls. Of course the Stars and Stripes should be draped about the girl who represents the United States. White blouses are appropriate for the Peace Heroes, and white dresses for the girls who appear in the processions.

I. The dark side of war.

This is pictured or suggested by a procession of boys, dressed in dark suits, wearing black bands across their shoulders upon which the word war appears in red. One of the boys carries a black banner, inscribed in the same manner. The procession moves to slow music. When the procession stops for a moment on the stage the following quotation is given:

"Hark! the cry of Death is ringing
Wildly from the reeking plain;
Guilty glory, too, is flinging
Proudly forth her vaunting strain;
Thousands on the field are lying,
Slaughtered in the ruthless strife;
Wildly mingled, dead and dying
Show the waste of human life."

Music: "How Beautiful upon the Mountains," etc.



WAR PROCESSION

II. Prophecy of Peace.

Reading of Isaiah's Prophecy of Peace:
"The people that walked in darkness
Have seen a great light;
They that dwelt in the land of the shadow of death,
Upon them hath the light shined.

"For all the armour of the armed man in the tumult,
And the garments rolled in blood,
Shall even be for burning,
For fuel of fire.

"For unto us a child is born,
Unto us a son is given;
And the government shall be upon his shoulder;
And his name shall be called
Prince of Peace.



CHILD WITH CROSS

"Of the increase of his government,
And of peace there shall be no end.

"And they shall beat their swords into plowshares, and
their spears into pruninghooks; nation shall not lift up sword
against nation; neither shall they learn war any more."

Just before this last quotation is given, the curtain rises for the tableau of the Prophets—Zechariah, Haggai and Malachi. These three prophets are draped and posed according to the idea in Sargent's "Prophets," so as to indicate as plainly as possible that they are looking and hoping for some beautiful and wonderful event in the future.

Music, "It Came Upon the Midnight, Clear."

III. Message of Universal Peace.

This is represented by a tableau: The Birth of Christ. A little child, dressed in white, holds a large cross. The cross is covered with green foliage.

During this tableau the following quotation from Milton is given:

"No war or battle's sound
Was heard the world around.

But peaceful was the night,
Wherein the Prince of Light
His reign of peace upon the earth began."

IV. Progress of peace in the centuries since the Birth of Christ. 1. The early centuries after Christ.

From the early centuries after the birth of Christ three subjects for illustration were chosen. First the preaching of the Christian missionaries; second, the charity and good works of the early Christians; third, the influence of the monasteries.

The preaching of Christian missionaries is represented by a tableau, in which a boy holding a tall cross is preaching to a group of savages. While this tableau is shown upon the stage some one from the wings says:

"The Fatherhood of God; the Brotherhood of Man;" thus indicating the chief doctrines which the missionary is supposed to be preaching. These are the doctrines,

also, which tend most directly toward universal peace. The beautiful legend told of St. Elizabeth of Hungary is typical of the charity of the early Christians. St. Elizabeth was one day going to relieve the poor, when she suddenly saw the folds of her cloak covered with roses in full bloom. The charity of the early Christians and



A COMPANY OF MONKS IN COSTUME

the legend of St. Elizabeth are described briefly and then the tableau of St. Elizabeth, holding in the folds of her dress beautiful roses, is shown. (See picture in *Military and Religious Life in the Middle Ages*, by Paul Lacroix.)

A brief reading is given to show the value and influence in favor of peace of the monasteries (adapted from Kingsley's *The Roman and the Teuton*.) This part

ends with a tableau showing a company of monks in costume.

2. The Middle Ages.

For illustration take the two most important, refining and civilizing agencies of this period, the church and chivalry. The influence of the church in favor of peace is illustrated by the "Truce of God." This was proclaimed by the church and forbade any fighting upon certain specified days.

The following condensed form of this truce is supposed to be given by a churchman of the Middle Ages:

"Proclamation of the 'Truce of God!'

"All fighting is forbidden from Thursday evening to Monday morning in every week; on all feast days; in Advent, and in Lent.

"By Authority of the Holy Roman Catholic Church,
A. D. 1041."

The second point is illustrated by the vow of the knight. A knight comes upon the stage and takes the oath or vow of knighthood. The following form may be used:

"I promise to fear, revere, and serve God religiously; to die a thousand deaths rather than renounce Christianity; to serve my sovereign prince faithfully; to maintain the just right of the weak, such as of widows, orphans and maidens. I swear that avarice, gain, or profit shall never oblige me to do any action, but only glory and virtue; I will hold myself bound to conduct a lady or maiden; I will serve her, protect her, and save her from all danger, or die in the attempt. I will faithfully observe my word and pledged faith."

(Adapted from the Oath of a Knight in Sheldon's General History.)

3. Period of the Renaissance and the Reformation.

A brief explanation of the period is first given. This explanation commences with the following quotation:

"Thundering and bursting, in torrents, in waves;
Carolling and shouting o'er tombs, amid graves;
See on the cumbered plain, clearing a stage,
Scattering the past about, comes a new age!
"All things begin again; life is their prize;
Earth with their deeds they fill, fill with their cries."

Among the points mentioned as proving the coming of this new age are these: The increase in wealth and power of the merchant class, and their desire for peace; the inventions of this period, especially those of gunpowder, which made war less brutalizing; of printing, which opened learning to the lower classes; the Reformation, which opened again to the people the Bible with its teaching of peace and universal brotherhood.

After the explanation a tableau is given, showing:

Increase of commerce. (A boy with a ship, made to represent those of this period.)

Use of gunpowder—Boy with an old powder horn.

Interest in learning. (Greek and Latin manuscripts.)

Boy with rolls of parchment.

Invention of printing—Boy with a case of type.

Effect of Reformation—Boy with an open Bible.

4. Modern Period.

As an introduction to the period, use a part of Tennyson's poem, "Ring out the old, ring in the new."

Three illustrations for the modern period were given. Others might be chosen. The first was the influence of the Quakers; the second the treaty between Chile and the Argentine Republic; the third the influence of modern means of communication in promoting peace.

Reading—"The Quaker Movement in America" (condensed from Stepping Stones of American History.)

After the reading a tableau is shown: Penn's treaty with the Indians. William Penn and the Indian chief stand in the center; other Indians and Quakers are grouped about the stage; the Indian chief holds out a wampum belt to William Penn, and says: "We will live in love with William Penn and his children as long as the sun and moon shall endure."

Chile and the Argentine Republic settled a dispute over their boundary by treaty rather than by war; and in commemoration of this they placed, on the summit of the Andes, a colossal statue of Christ. To represent this an explanation and tableau are given. In the tableau are two children bearing the flags of the two countries, and between these a large cross.

The influence of modern means of communication in promoting peace between nations is briefly explained. Then the modern means of communication are illustrated by posters. These posters showed steam and electric cars, steamboats, the postal system, automobiles, etc. Some of the posters were made by pupils in the Normal School.

V. Heroes of Peace.

A few stories of heroic deeds in times of peace are told. After this there is a tableau in which a boy carries a motto, illustrating this point, and other boys grouped on either side carry shields with the names of heroes of peace upon them. These shields were made by pupils in the Normal School under the supervision of the drawing department.

The heroic deeds selected for description were those of Dr. Lazear, who gave his life to prove that the mosquito transmits the yellow fever germ, of Rufus Combs, who saved the life of his bitter enemy, and of Richard Hughes, who, at the risk of his own life, saved the life

of a fellow workman, injured by an explosion of dynamite, and exposed to the risk of a second explosion.

VI. Classes which should especially favor peace.

Men who labor with their hands for a living, men in business, and women were selected as representing these classes, following a suggestion of Justice Brewer in his



PEACE HEROES

address on peace. Three pupils from the eighth grade of the Practice School wrote and read brief papers showing why these classes are especially interested in the establishment of universal peace. This point was illustrated by a procession of laborers, by large posters showing some of the business sections of the city of Fitchburg, and by a

company of girls carrying a banner inscribed with the words "Women favor peace."

Music: "Hymn of Peace."

VII. Work of the Red Cross Society.

The story of the life of Clara Barton is briefly told. This story may be found in "An American Book of Golden Deeds," by James Baldwin. A large number of girls from the eighth grade of the Practice School, in the costume of Red Cross nurses, are upon the stage while this story is being told. These girls made their own Red Cross badges.

VIII. Proposal for the First Meeting of the Peace Conference at The Hague.

A condensation of this proposal is read by a boy in the costume of a Russian officer.

IX. Proposal for the Second Meeting of the Peace Conference at The Hague.

This is given in a condensed form by a young lady representing the United States.

Music: "To Thee, O Country."

X. Meeting of the Second Peace Conference at The Hague.

Girls in Dutch costume in the background of the scene suggest that we are in Holland. Boys are seated in a semi-circle upon the stage. They are representatives from the most important countries in the world.

Bands across their shoulders give the names of these countries.

A brief summary of the final results of the Peace Conference is read by one of the boys.

The material for these proposals for the conferences and for this summary may be found in "Texts of the Peace

Conferences at The Hague, 1899 and 1907," edited by James Brown Scott.

XI. Triumph of Peace between the Nations of the World—
20th century.

A quotation from Tennyson is first given:



PEACE PROCESSION

"For I dipped into the future, far as human eye could see,
Saw the vision of the world, and all the wonder that would
be," etc.

A procession of girls representing International Peace
in the 20th century then marches upon the stage, bearing
a Peace Banner. The banner is white with a gray dove

and the words "Peace, 20th Century" upon it. The banner bearer steps forward and gives the following quotation:

"God shall spread abroad His banner,
Sign of universal peace;
And the earth shall shout Hosanna,
And the reign of blood shall cease."

Music: Kipling's "Recessional."

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